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Theorizing the Okinawan body
—Fieldwork on physical gestures in the performance of Okinawan classical music

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In this paper I present part of the results of a fieldwork project that has investigated the use of body movements and gestures in the performance of Okinawan (or Ryukyuan) classical music. The starting point for this project was a series of observations that I made in the course of studying this tradition in Okinawa from 2001. My main teacher during this time was Shiroma Tokutarō (b. 1933), one of the leading performers of his generation who has also been extremely active as an educator. I was often struck by the importance of the body during my twice-weekly lessons with Shiroma. The importance given to issues such as correct posture and sound-producing technique were familiar from learning other Japanese and Western instruments. But I was also interested by the way in which the body seemed to be used as a systematic part of the teaching process. Shiroma actively discouraged the use of musical notation during lessons, explaining that we would learn more thoroughly, though not necessarily quickly, by watching his precise and measured hand and body movements. If a query regarding the music arose, students would often produce notation books from their bags while Shiroma explained the correct performance technique, putting them away again when the query had been resolved. Like myself, many of my fellow Okinawan students had commented how they initially struggled with this method of instruction, but that after a certain period they began to be able to use Shiroma's body language as a way of both anticipating and remembering melodic lines.

I also found that the body was also discussed quite frequently in

everyday discourse surrounding music-making, and more sporadically in published sources. An early example can be seen in the writings of the mainland Japanese composer and *koto* performer Suzuki Koson, who wrote in 1913[1] that:

> During lessons, regardless of the number of students, they all perform with the same hand movements, and shake their heads, move their bodies and make other kinds of physical movements in unison. Of course, these [exaggerated] physical movements are only seen during lessons, but even when performing on stage they are repeated at least with the fingertips. (quoted in Shinjō 2006:133)

More recently, the performer Sokei Tsuyoshi[2] (1900-2006) wrote how:

> Until about 10 years ago, Okinawan classical music was transmitted almost entirely orally (*kuden*). People learned by copying exactly the body movements, technique and vocal production of their teacher. The teaching style was strict and you weren't allowed to take your eyes off the teacher or express your own opinions. Once you got used to this method it was possible to memorize (*nomikomu*) even quite complicated pieces by looking at the finger movements, and anticipating aspects of the vocal melody such as rising or falling tone and various vocal embellishments[3] through watching the position of the body. (1985:173)

While comments such as these are not uncommon, there has been relatively little written about the way body movements and gestures are

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1) 鈴木鼓村 Suzuki's writings seem to be a second-hand account based on his conversations with Iinuma Kazuo, a musicologist who had spent time in Okinawa as an English teacher around 1900 (see Shinjō 2006:133).

2) 祖慶剛

3) He lists '*shidēagi*', an upward slide in pitch, '*shidēsagi*' – a downward slide in pitch, *kaki*, *sukui*, among others.

used as a part of the teaching process. In order to understand the kinds of body movements described in these and other sources, this project has made a series of video recordings of performances and music lessons, as well as recorded interviews with performers. In this paper I draw on several of these recordings, focusing mainly on a single aspect of body movements — those of the head and upper body.

The study of music and gesture has experienced something of a boom in recent years. In this study I draw particularly on ideas of musical gestures as a way of constructing embodied meanings through performance, as described, for example by Marc Leman and others in a recent (Godøy and Leman 2010; Leman 2010) overview of gesture in musical performance. I also consider the role of physical gestures in music-making in the context of a number of studies of similar phenomena from traditions around the world. The use of hand gestures in musical transmission may be compared to the 'chironomic' hand movements used in the performance and teaching of Hebrew scripture in some Jewish communities (Levin 1968; Katsman 2007). Recent studies by Clayton (2007) and Rahaim (2008) have also examined the use of hand gestures in North Indian vocal music, and their connection to expressions of vocal melody. Rahaim, in particular has noted that these hand gestures tend to be passed down from teacher to student as part of a particular lineage, a phenomenon he refers to as the paramparic body.

A relatively small number of studies have discussed the importance of the body in the process of teaching and learning Japanese performing arts. While not directly dealing with musical forms, Hahn's (2007) study of the importance of the body in the transmission and understanding of traditional Japanese dance is highly relevant to this study. Throughout this work Hahn emphasises the physical and experiential aspects of learning, showing how "the practice of learning through visual imitation, repetition, and close proximity to the teacher reinforces imprinting — a transference and fixing of dance information in a student's physical memory" (2007:83). In Japanese, Fujita (2002) has discussed the importance of physical demonstration and repetition over verbal explanation in the teaching

practices of the *noh* flute. Fujita's study is particularly revealing for the emphasis it places on the relationship between the process of transmission of repertory between teacher and student and the bond of trust that this transmission process fosters over an extended period of time.

Okinawan classical music

The Okinawan classical music (*koten ongaku*) comprises a repertory that was developed from the 17th century by musicians connected with the Ryukyu court. (For historical details of the Okinawan classical tradition in English see Garfias 1993/4.) Following the dissolution of the Ryukyu kingdom and the islands' incorporation into the Japanese state in 1879, this repertory was enthusiastically taken up by both amateur and a small number of professional Okinawan musicians, and today continues to enjoy considerable popularity. The genre comprises a repertory of songs accompanied by the singer on the *sanshin* — a three-stringed plucked lute with a snakeskin membrane that was imported from China some time after the late 14th century. Other instruments, such as the *koto*[4] (13-stringed zither), *kūchō*[5] (3 or 4-stringed bowed lute), *fue* (bamboo flute) and *taiko* (stick drum) are also used, but are usually considered less important than the *sanshin*.

The tradition is usually traced back to the 17th century performer Tansui Uekata (1623-1688), from whom a small repertory of around 7 pieces is preserved by the modern-day Tansui ryū. This repertory was developed in the 18th century by Yakabi Chōki[6] (1716-1775), a performer who had spent considerable time studying mainland Japanese Noh singing, and who also incorporated elements of Okinawan folk songs into the court repertory. Yakabi is also credited with creating the first known notation system for

4) Also pronounced *kutu* in the Okinawan language.

5) Also *kokyū*. *Kūchō* is commonly used, even when speaking in standard Japanese.

6) 屋嘉比朝寄

Okinawan songs, usually known today as *kunkunshi*[7], by adapting the pitch symbols from the Chinese *gongche* notation system into a tablature system denoting finger positions on the neck of the *sanshin*. The tradition is sometimes said to have reached a 'golden age' in the performance of the influential musician Chinen Sekkō[8] (1761-1828), by which time performance practices had been considerably refined and embellished to incorporate elaborate vocal techniques.

As with the majority of traditional Japanese musical genres, the modern Okinawan classical tradition is controlled by a number of formal lineages (*ryūha*), the largest of which are the the Afuso-ryū and Nomura-ryū, deriving from the performance practices of the 19th century performers Afuso Seigen (1785-1865) and Nomura Anchō (1805-1872), both students of Chinen Sekkō. These two lineages transmit more-or-less the same repertory, although there are certain stylistic differences — Nomura revised and simplified many of the performance techniques that had developed by the mid-19th century following Chinen's death, while Afuso is believed to have stayed closer to Chinen's style[9]. Nevertheless, listening to recordings from the early 20th century, it is evident that the performance styles of both lineages have changed considerably in the last 100 years.

Vocal production and the body — theories of 'jin'

One of the most important ways that the body has been theorized in discourse surrounding Okinawan music performance is in discussions of vocal production, usually described using the Okinawan term *jin* (吟, also *gin* in standard Japanese pronunciation). The term, which has an obvious counterpart in the concept of *gin* used in Japanese *noh* chanting, has been one of the most frequently discussed theoretical concepts in the Okinawan

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7) 工工四. Also pronounced *kunkunshī*, *kururunshī*, *kūkūshī*.

8) 知念績高

9) The Afuso-ryū is sometimes described as the 'technical' lineage (*gikōha*) in comparison to the 'natural' (*shizen-ha*) of the Nomura-ryū (e.g. Tomiyama 1934(1973):8-9; Higa 1938:43).

classical tradition since at least the early 20th century, and continues to be an important, if often misunderstood topic for modern performers. An early reference comes in a 1912 newspaper article by the Okinawan scholar and musician Yamauchi Seihin[10] (1890-1986). Yamauchi identifies three kinds of vocal production: a 'natural' voice (地声 *jigoe*) that he notes is commonly called *sagi-jin* — lowered *jin*; a 'middle' voice (中声 *chūgoe*) also called *chū-jin* — middle *jin*; and a 'raised' voice (上声 *jōgoe*[11]), also called *agijin* — raised *jin* (1993:436). Despite the apparent connection of these terms with musical pitch, Yamauchi notes that "these [terms] should not be seen as representing only high or low notes, but also have different timbral qualities and musical uses: in slower pieces, all three voices can be heard, while the fast pieces use only the 'raised' voice (ibid.).

From early on, physical aspects of performance were often invoked in descriptions of *jin* theory. The Afuso-ryū performer Higa Seishō[12] (1885-1946) wrote in 1932, for example:

> Okinawan music produces a variety of 'harmonies' (*chōwaon*) using a single voice, and a multitude of techniques (*gikō*) can be applied to the vocal production (*jin*), so it is impossible to produce the required musical feeling (*kyokusō*) by performing with an unmoving body. Thus, the fingers are moved to mark off the beats, the chest and stomach are moved to produce vocal timbre (*jin*), the head and neck are shaken to show changes in *jin*, the jaw is revolved to produce a sudden octave drop in pitch, and a variety of other techniques are used ... These body techniques are absolutely essential in the production of the voice. (Higa 1996:778)

At least for some performers at this time, *jin* seems to have been used to denote particular stylised vocal techniques. A 1932 article written by

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10) 山内盛彬

11) The original text does not indicate a reading for this term.

12) 比嘉盛章

Higa Seishō [13], a performer in the Afuso lineage, outlines more than fifteen varieties of *jin* [14], the majority of which are used to represent a particular stylised musical segment. For example, *mochigin* 持吟 [15] is defined as "moving directly from a lower to higher pitch without pausing on the note between these two pitches" while *okoshigin* 興吟 denotes "moving gradually from a lower to higher pitch, pausing on the note between these two pitches" (Higa 1996:780).

A more extended discussion of Okinawa *jin* techniques can be found in a 1934 book, *Ryūkyū ongakukō* [Thoughts on Okinawan music], by an Okinawan school teacher and Christian minister Tomihara Shusei, who was also an amateur student of the Okinawa classical tradition in the Afuso lineage. This important work provides the first analytical study of Okinawan music in general, despite its often cryptic descriptions of theoretical concepts which continue to perplex modern performers and Okinawan music scholars (e.g. Shinjō 2006:25-28). Tomihara's text contains

13) Writing under the pseudonym Higa Kikusui 比嘉掬水

14) He uses the standard Japanese reading *gin* ギン in his transliterations

15) While the origins of the terminology in Okinawan *jin* theory are unclear, there are obvious resemblances to that used in mainland Japanese *noh* chanting. The fact that several influential historical performers of Okinawan classical tradition, including Yakabi Chōki, were trained in Japanese *noh* performance, suggests that *noh* performance theories are likely to have influenced Okinawan musical performance practices to some extent. Since the 17th century, *noh* performers have distinguished between *ageuta* (raised chant) and *sageuta* (lowered chant), referring to the pitch at which a stylized pattern is based (Rimer1984). The founder of the modern *noh* theatre Zeami (1363-1443) described two vocal production techniques — a vertical (*ju* 竪) voice and a 'horizontal' (ō 横) voice, which he also refers to as *motsu koe* (Konishi 1970:259), in common with the term *mochi-jin* in Higa's 1932 article. In modern noh performance, a distinction is made between the strident *tsuyugin* singing style and the more melismatic *yowagin* style, also known in certain schools by the term wagin 和吟 (Kikkawa 1984:1071). These mainland Japanese terms also appear in Higa Seishō's 1932 essay on Okinawan vocal techniques (see above) as *tsuyugin* 強吟, where "the voice is produced through vigorous breathing", and *wagin* 和吟, achieved through relaxed (*yuruyaka*) breathing (1996:777). The relationship between Okinawan *jin* theories and the *gin* theories of mainland Japanese *noh* are little understood, and remain a topic for further research.

a transcription of a hand-written document, attributed to the performer Onga Chōyū 恩河朝祐, believed to be a collection of lesson notes written in the late 19th century. The document distinguishes between '*sagijin*' (lowered *jin*) and '*agijin*' (raised *jin*), giving a particularly detailed explanation of how each is achieved:

Sagijin (*chijin*)

1. The upper body is lowered and the throat widened, so the voice lowers.
2. The voice is restrained by the shoulders, the ribs are pushed forward, and the chest is opened
3. While restraining the voice, the upper body is leaned forward slightly
4. The lower jaw and the neck form an acute angle
5. The head, chest and shoulders are lowered together, and the abdomen is projected forward and up
6. With the shoulders lowered, the breath should be released to the voice through pressure from the abdomen
7. The throat is rotated to the right and extended
8. The lowering should not sound forced, and the throat should be simply opened

Agijin

1. Force is exerted in the abdomen and the ribs are pushed up
2. The upper body is moved back a little
3. The jaw and neck form an obtuse angle
4. The body is extended, constricting the throat and giving a stronger sound
5. The lower jaw is relaxed
6. The voice should come not from the lower jaw but from the roof of the mouth
7. The technique should not sound forced, the throat should simply be constricted (Tomihara 1973:36-7)

As far as modern performance practice is concerned, the most influential writing concerning *jin* from the early 20th century comes with the publication in 1935 of a *kunkunshī* notation by the Nomura-ryū performer Isagawa Seizui in collaboration with his student Serei Kunio. This notation was the first to include a complete score of the vocal melody in addition to the notated *sanshin* melody. The notation system Serei devised for the vocal part includes not only the pitch to be sung, but distinguishes between *agijin* and *sagijin* using an innovative two-colour system, notating the vocal pitch in red ink for '*agijin*' and black ink for '*sagijin*' (See Suetsugu 2008 for a consideration of the development of this *kunkunshi*, especially in relation to its physical aspects). The modern edition of this notation, as in Tomihara's example, specifies two distinct upper body postures for the production of these *jin* techniques:

> Age (mochi) — While imagining the note shown (in the notation), keep your posterior firmly on the tatami mat and raise your upper body and head quite firmly.
> Sage (oshi) — in an opposite way to *age*, the upper body is lowered down. (2005:24)

While Serei does not state it explicitly in his *kunkunshi*, one of the primary purposes of these two varietites of *jin* seems to have been as a way of indicating melodic movement — specifically to distinguish between rising and falling pitches. An example of the connection between Serei's conception of *jin* and melodic movement in the vocal line can be seen in fig. 1, a transcription of the vocal melody of the opening section of one of the most popular Okinawan classical songs, *Kajadifū bushi* (『かぎやで風節』). Sections originally notated in black in the *kunkunshī* notation are marked '*sagi*' in the transcription, while sections originally notated in red are marked '*agi*'.

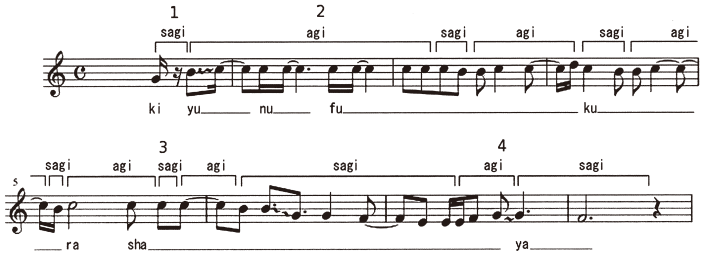

Fig. 1 *Kajadifū bushi* かぎやで風節

From this notation, it is easy to see that the terms *agi* and *sagi*, at least in Serei's *kunkunshi*, correspond broadly to melodic movement — the upward movement from pitches b to c (syllables *yu* to *nu*) in bars 1-2 is performed using *agijin*, the downward movement from pitches c to b in bar 3 is performed using *sagijin*. (Occasional discrepancies, such as the use of *sagijin* after the syllable '*sha*' in bar 5 on a stationary vocal pitch, may be explained by the fact that the *sanshin* accompaniment at this point includes an octave descent from c' to c.) Also, as Yamauchi suggested, there is no direct connection to musical pitch itself — the *sagi* pitches c and b in bar 3 are higher than the *agi* pitches e, f, g in bar 7 for example.

While modern performers interpret Serei's instructions to varying degrees, the majority are at least aware of them and replicate the notated *agijin* and *sagijin* patterns in performance to some extent. Shiroma, for example, has commented to me on several occasions that he pays explicit attention to the notation of *agijin* and *sagijin* in the notation, and while there are occasional discrepancies, in my experience he moves his upper body to demonstrate rising and falling pitches in the majority of cases. An example can be seen in figure 2, a series of snapshots from the performance of this musical excerpt by Shiroma. The photos correspond respectively to the 4 points marked (1-4) on the notation in fig.1. The position of the head is shown by a white arrow (extrapolated from the line of the arm of Shiroma's glasses).

Fig. 2. Shiroma performing *Kajadifū bushi*. Pictures 1-4 correspond to the points marked in fig. 1.

While the body movements in this example are admittedly quite small, it is possible to see that in pictures 1 and 3 the upper body and head are leaning forward with the line of sight pointing diagonally down, corresponding to the '*sagi*' position, while in pictures 2 and 4 the upper body is more upright with the line of sight almost horizontal corresponding to the '*agi*' position. In practice, it is relatively easy to see the head movements and, at least in my experience, to use them as a way of 'reading' the melodic movement of pieces that I don't know well.

The body in the transmission process

My personal experiences learning Okinawan music, as well as the frequent comments made by my fellow students, gave me a strong impression of the importance of the body specifically in the teaching process. In an attempt to document and understand this idea, I have made a number of video recordings of traditional Okinawan music lessons as part of this project. In this section I analyse a short section from one of these recordings, made in July 2010, of Shiroma instructing a group of beginning students to perform the piece *Agarizatu bushi*. Figure 3 shows the seating arrangement of the lesson, with Shiroma on the left of the picture, and students (including the author) on the right facing towards Shiroma. This relatively simple piece was presenting a particular problem for the students due to its heterophonic texture, where the *sanshin* melody

is often out of sync with the vocal line (fig. 4). One student in particular was singing the vocal line in unison with the *sanshin* melody rather than delaying the rise in pitch from f to a by half a beat as shown at the beginning of bar 2 in the transcription. The video clip shows a variety of techniques Shiroma uses to explain the correct melodic form, as this section is repeated 8 consecutive times.

Fig. 3. Okinawan classical music lesson. Shiroma is shown on the left, with students on the right of the picture.

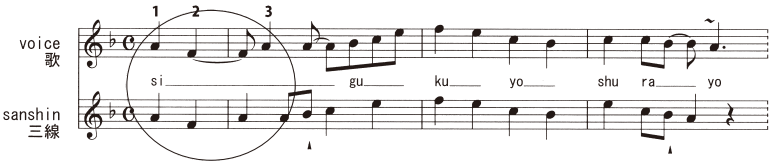

Fig. 4. *Agarizatu bushi* (section), showing the heterophonic relationship between voice and sanshin melodies (marked by the ellipse).

In this video clip Shiroma initially attempts to correct the student's incorrect vocal melody verbally. He offers a variety of explanations, including:

> "Raise (*ageru*) [the vocal pitch] after you pluck the string"
> "Don't raise it with (the *sanshin* melody)"

and

> "I haven't raised it yet".

As the clip progresses Shiroma's head and upper body movements become progressively more exaggerated. Figure 5 show stills from the video after the 5th incorrect performance of the section by the student. Pictures 1-3 correspond to points 1-3 in fig. 4 (pitches a, f, a respectively). The lowering of the head, corresponding to the lowering of pitch from a to f (between pictures 1-2), and the subsequent raising (between pictures 2-3) can be seen clearly. The movement between pictures 2 and 3 was carried out particularly emphatically, and with overt eye contact between Shiroma and the offending student at this point.

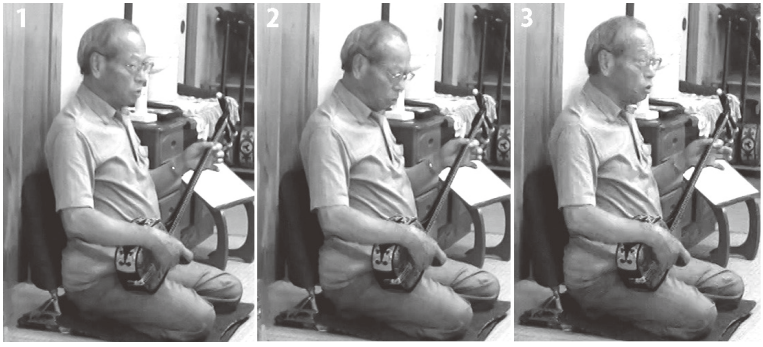

Fig. 5. Shiroma's head movements when teaching *Agarizatu bushi*. Pictures 1-3 correspond to the points marked in fig. 4.

Finally, as if to emphasize and draw attention to the connection between the vocal line and his physical movements, Shiroma explicitly connects the two, asking verbally:

"Why do you raise the vocal pitch without raising your head?"

In this short clip Shiroma reveals several important aspects of the use of head gestures in Okinawan classical music. Firstly, Shiroma can be seen to be emphasizing the need for visual contact between himself and his students as an explicit part of the learning process — his increasingly emphasized head movements as the clip progresses, as well as the verbal statement of the need to copy his physical movements emphasize the importance of this visual/gestural connection between teacher and student. Secondly, Shiroma's explicit connection of his head movements with the rising and falling pitch demonstrate how these physical gestures literally 'embody' specific musical information. Finally, Shiroma's correction of the student's incorrect *body movements*, as well as the incorrect melody, demonstrate how, at least in this example, physical gestures are not allowed to be carried out freely, but must be executed according to certain rules — in this case the head rises to accompany the rise in vocal pitch, rather than that of the *sanshin* for which the student was mistakenly using the gesture.

Modern attitudes to jin

In order to explore further how body movements are theorized and conceptualized by modern performers, I have carried out a series of interviews as part of this research project, and I include some of the more commonly-expressed opinions here.

A frequent comment from older informants was that body movements have become less overt and more refined since the mid-20th century. More than one informant jokingly told me the story of a student falling over backwards trying to imitate the exaggerated body movements of his teacher on one section of the song *Nufa bushi* at which the melody rises

particularly sharply. Whether the story is true or not is perhaps less important than the fact that most performers have an image that much more overt body movements were used in the fairly recent past. The gradual toning-down of these exaggerated body movements seems to be connected at least partly with modern aesthetic performance ideals. Kinjō Takeko, a leading performer in the Nomura-ryū, told me in an interview in July 2010:

> Things have got a lot better recently. It was really terrible before — there were all kinds of playing styles. Recently, everyone has been studying harder. Before, performers would move their whole body as they played. They may have been trying to keep time, but for people watching it looked really strange.

Chibana Kiyohide told me (Nov 2011) that he consciously distinguishes between ways of moving on stage and those in lessons:

> I don't use [body movements] so much on stage (*jakkan osaeteiru*). If you did them in the same way as you did in lessons it would look a bit strange (*okashii*). Head movements are used mainly for teaching. I think hand movements are too.

Kinjō also made an explicit distinction between body movements in the teaching process and those used on stage. As an example, she described the '*ufugaki*' vocal ornamentation technique, that is often achieved by constricting the throat through moving or shaking the head round in a circular motion:

> You should really try to do it just with your throat, rather than shaking your head. The practice of shaking the head when you do it is just a way of practicing ... of imitating your teacher, it's not something that should end up in [the final performance]. I think that you don't really need to do it at all. It's not connected with voice

> production. The reason people shake their heads [when singing *ufugaki*] is that it makes it easier to teach ... it's for the teacher's benefit. It's useful for teachers to exaggerate their head movements like this (demonstrates), but it doesn't look so great to the audience. I always think you should practice how to do it [perform *ufugaki*] just with your throat [without moving your head]. It's ok to move a little bit, but if you do it too much it looks silly. You must strike a balance ...

Both Kinjō and Chibana thus linked upper body movements specifically with the teaching process, and furthermore were critical of their use from an aesthetic perspective — both stating that body movements should not be used excessively when performing on stage.

Many performers also commented on the notation of *jin* techniques in Serei's *kunkunshi*, and their connection with body movements. Many informants were openly critical. One informant commented:

> The vocal line [in Serei's *kunkunshi*] is all linked with this abstract theory of moving the body. It's extremely difficult to understand.

Another veteran performer, from a branch of the Nomura-ryū that does not use Serei's *kunkunshi*, went further:

> What can I say about it ... is there anybody who actually follows those instructions, among the accomplished performers (*sensei-gata*)? I'm extremely doubtful.

Comments such as these, coupled with my own observations that many performers in fact do not use overt head and body movements even in the teaching process, indicate that attitudes to these movements are far from standardized in the Okinawan music world. Nevertheless, the fact that many performers, such as Shiroma, do consciously use body movements, especially in the teaching process, and the fact that they

appear in Serei's *kunkunshi* at all, means that they do hold significance for many performers.

Conclusions

In this paper I have considered head and body movements in the performance of Okinawan music as a way of 'embodying' musical information about the vocal melody. These kinds of body movements exist in many musical traditions around the world, and are very often carried out subconsciously with no explicit rules governing their use. The Okinawan example presents an interesting case study in that upper body movements have to some extent been theorized and rationalized by Okinawan musicians and music scholars. Onga's lesson notes from the late 19th century show that the body was invoked in issues of voice production from relatively early on. Likewise, early 20th century writings by Okinawan theorists concerning concepts such as *jin*/*gin* show how rules governing the body in performance have been conceptualized in Okinawa. Serei's attempts to incorporate these ideas into his notation system can likewise be seen as an extension of this move to rationalize body movements.

My recent experiences learning Okinawan music, as well as the video examples presented in this paper, show that head and body movements continue to be an important part of the teaching process, at least for some Okinawan musicians. My analysis of Shiroma's body movements during one lesson show both how he moves his body as a way of demonstrating melodic movement, and also how he draws attention to these body movements verbally.

My interviews have also revealed that most performers are highly conscious of their body movements in performance, and in many cases actively control their movements on stage in line with aesthetic ideals. These interviews have also shown that the way in which body movements are conceived in Okinawan music performance is far from being static. Many informants noted that body movements have changed over time, while several were also openly critical of attempts to standardize or notate body movements.

This paper has limited itself to movements of the head and upper body. The Okinawan classical music tradition also has a very rich tradition of using coded hand gestures in performance. In a similar way to the head movements that I consider in this paper, hand movements are used to transmit musical information regarding melody and rhythm, and attempts have been made to codify these hand movements in recent notation systems. I consider these movements in more detail in forthcoming publications.

Finally, while I have had verbal confirmation that similar examples of the body being used in the transmission and teaching process can be found in mainland Japanese musical traditions, there has been relatively little research in this area. I hope to broaden this study to consider the role of the body in the performance and teaching of genres such as *noh*, *shōmyō* and Japanese *shamisen* genres in the future.

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Kinjō Takeko　金城タケ子: 12th Jul. 2010

Miyagi Shikō　宮城嗣幸: 21st Nov. 2011

Shiroma Tokutarō　城間徳太郎: 2nd Jul. 2010, 6th Jul. 2010

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Abstract

Musicians in traditions around the world use their bodies in a variety of ways in the process of performing and teaching music. The most obvious example is the movement required to physically produce sound from an instrument. Movements are also widely used to transmit particular emotions during performance, to signal to other musicians or members of the audience, or to communicate between teacher and student in the transmission process. This paper presents the results of an ongoing fieldwork project to investigate the use of physical gestures in Okinawan classical music, a tradition that uses a number of stylized gestures, particularly those of the hands and head. These physical gestures are quite often discussed in the course of lessons and performances, and have also been theorized to some extent by Okinawan musicians and scholars.

In this paper I focus particularly on movements of the head and upper body in the Okinawan tradition. I consider the ways that these movements were theorized and formalized in the early 20th century by Okinawan music scholars, as well as through their incorporation into a notation system. I also analyze two field recordings made during the course of the project. The first of these illustrates the use of upper body movements in performance as a way of embodying melodic movement, while the second illustrates how body movements are actively used as a part of the teaching process.